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ABSTRACT

Since 1965 the National Assessment of Educational Progress has conducted a nationwide survey of musical abilities, during which 150 musical exercises have been administered to about 80,000 individuals in four age groups. Members of the Music Educators National Conference studied this survey to determine implications for the music teacher in terms of curriculum methods and priorities. Exercises were grouped into the following five categories: musical performance, knowledge of notation and terminology, recognition of instrumental and vocal media, knowledge of music history and literature, and attitudes toward music. Results of the exercises were generally low, although attitudes toward music were positive. This led to the implication that music education programs are not taking full advantage of the positive attitude that people have toward music. The panel limited themselves to the discussion of national results, foregoing results by sex, color, region, parental education, and community type. (Author/DE)

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A PERSPECTIVE

on the

FIRST MUSIC ASSESSMENT

REPORT 03-MU-02

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FOREWORD

The National Assessment of Educational Progress is an information-gathering project which surveys the educational attainments of 9-year-olds, 13-year-olds, 17-year-olds and adults (ages 26-35) in 10 subject areas: Art, Career and Occupational Development, Citizenship, Literature, Mathematics, Music, Reading, Science, Social Studies and Writing. Two areas are assessed every year, and all areas are periodically reassessed in order to measure educational progress. Each assessment is the product of several years' work by a great many educators, scholars and lay persons from all over the country. Initially, these people design objectives for each area, proposing specific goals which they feel Americans should be achieving in the course of their education. These goals are reviewed by more people and then passed along to developers of tests, whose task it is to create measurement tools appropriate to the objectives.

When the exercises prepared by the test developers have passed extensive reviews by subject matter specialists and measurement experts, they are administered to probability samples of various populations. The people who comprise those samples are chosen in such a way that the results of their assessment can be generalized to an entire national population. That is, on the basis of the performance of about 2,500 9-year-olds on a given exercise, we can generalize about the probable performance of all 9-year-olds in the nation. Approximately 100,000 persons participate in the two learning area assessment annually.

After assessment data have been collected, scored and analyzed, National Assessment publishes reports to present the results as accurately as possible. Not all exercise results are released for publication. Because National Assessment will administer some of the same exercises again in the future to determine whether the performance level of Americans has improved or declined, it is essential that they be kept secret in order to preserve the integrity of the study. If the unreleased exercises can be discussed without revealing their content, they are examined. However, the discussion is much less detailed than it is for the released exercises.

The National Assessment of Educational Progress also publishes a *General Information Yearbook* which describes all major aspects of the Assessment's operation. This volume defines the categories by which results are reported and elaborates on the scientific procedures utilized. The reader who desires more detailed information about how National Assessment defines its groups, prepares and scores its exercises, designs its sample and analyzes and reports its results, should consult Report 03/04-GIY, *General Information Yearbook* which will be available, as are all Assessment reports, through the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

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A PERSPECTIVE ON MUSIC EDUCATION

What is the state of music education? To what extent have educators succeeded in achieving their goals? Have they overemphasized some aspects of music to the exclusion of others? Have they been successful in encouraging the performance, creation and study of music? Have they encouraged an "enlightened cherishing" of music?

Such questions are not answered simply; tentative solutions typically begin with phrases like "on the basis of my rather limited observations." This report offers no final answers to such queries, but it does approach the problem from a radically different perspective, on the basis of a nationwide survey of musical abilities. This new perspective was achieved through the combined efforts of the Music Educators National Conference (MENC) and the National Assessment of Educational Progress (NAEP).

National Assessment contributed the results of a nationwide survey of musical abilities. On the basis of the objectives of music education,[1] approximately 150 music exercises were developed. It should be emphasized that few of these exercises were of the traditional paper-and-pencil variety; rather, many of the exercises involved listening to musical stimuli or actually performing. The exercises were then administered to 9-year-olds, 13-year-olds, 17-year-olds and young adults from 26 to 35 years of age. The sample included about 24,000 in each of the younger three groups, and about 5,000 young adults, for a total of about 80,000 individuals. Results of the Music assessment were then reported for the nation as a whole as well as by geographical region, community type, sex, color and parental education. No results were reported for schools, districts, states or individuals.

On January 5 and 6, 1974, six members of the Music Educators National Conference met with the members of the National Assessment staff to study the implications of the survey for music educators. The MENC representatives, chosen by the National Executive Board, were Paul Lehman, co-chairman, Jo Ann Baird, William English, Richard Graham, Charles Hoffer and Sally Monsour.[2] National Assessment participants included Frank Rivas, co-chairman, and Susan Oldefendt.

The panel did not interpret the results of individual exercises, but instead attempted to study the implications and results of groups of exercises in the following categories:

I. Music performance
   - A. Singing familiar songs
   - B. Repeating unfamiliar musical material
   - C. Improvising
   - D. Performing from notation
   - E. Performing a prepared piece

[1] The objectives of music education, as compiled by a panel of music professionals in 1965, are explained in the booklet *Music Objectives*, published by National Assessment.

[2] Paul R. Lehman is professor of music education at the Eastman School of Music, University of Rochester. Dr. Lehman has served as chairman of the MENC National Commission on Instruction since its creation in 1971. He is currently a member of the Editorial Committee of the *Journal of Research in Music Education* and serves as book review editor for that journal. Dr. Lehman is also the author of *Tests and Measurement in Music*.

Jo Ann C. Baird, general music specialist with the Boulder (Colorado) Valley Schools, is 1971-73 president of the Southwestern Division of MENC. Her professional experience has included teaching instrumental, vocal and general music, supervising student teachers and presenting numerous professional workshops.

William S. English is professor of music at Arizona State University. He has conducted several published empirical studies of music education, is chairman of the MENC Committee on Teacher Education in Music and is also an associate editor of the *Journal of Research in Music Education*.

Richard M. Graham is professor of music at the University of Georgia, where he is also Director of the Music Therapy Program. He has published research on the psychology of music and authored *Music for Exceptional Children*.

Charles R. Hoffer is professor of music with Indiana University, where he is in charge of the graduate music education program. Dr. Hoffer has written *Teaching Music in the Secondary Schools* and four other books on music and music education.

Sally A. Monsour is professor of music education and coordinator of graduate studies in music at Georgia State University. A member of the Editorial Committee of the *Journal of Research in Music Education*, she has authored or co-authored nine books on music education, including her forthcoming *Music in Open Education*.

II. Notation and terminology
   A. Vocabulary
   B. Basic notation
   C. Score-reading
III. Instrumental and vocal media
   A. Oral recognition
   B. Visual recognition
   C. Performance practices
IV. Music history and literature
   A. Periods in music history
   B. Musical genres and styles
   C. Music literature
V. Attitudes toward music

The panel discussed each group of exercises by asking the following questions:

1. To what extent would we expect these skills and attitudes to have been developed?

2. To what extent do we believe that these skills and attitudes represent priority objectives in the music program?

3. To what extent do these skills and attitudes appear to have been developed?

Subsequent discussions resulted from contrasting answers to these three questions. By contrasting answers to questions 1 and 3, the panel determined whether the results were unexpected. By contrasting 2 with 3, the panel determined whether the results might be viewed as pleasing or disappointing. By examining the results in great detail, the panel also attempted answers to the following question:

4. What particular aspects of the exercises seemed to be especially easy or difficult for most people?

Finally, the group asked the most important question:

5. What are the implications of these results for the music teacher in terms of curriculum, methods and priorities?

This report summarizes the panel's findings. As such, it concentrates on the answers to question 5, although discussions pertaining to earlier questions are included when these discussions appear to be relevant. In general, the panel felt that the assessment had made a significant contribution to their understanding of the effectiveness of music education. They felt that the data had implications not only for the music teacher, but also for those involved in teacher training, curriculum development or textbook publishing. These broader implications are also included in this report.

The panel also emphasized that while hard data clear up certain misconceptions and tend to support some hypotheses, good research raises more questions than it answers. The implications which they identified are to be interpreted not as statements of fact, but as hypotheses which need further testing. The music educators pointed out that the reader should keep the following caveats in mind while interpreting the results:

1. The assessment results are based on a random sample of entire populations regardless of musical background or preparation. The data provide valuable insight into the musical competence of the "average" citizen; however, a study of persons with some degree of training or interest in music would presumably produce quite different findings.

2. Not all of the musical knowledge and skills assessed are directly attributable to formal instruction in schools. Television, radio and social environments play major roles in developing musical knowledge as well as in influencing musical tastes and attitudes. Thus, the ability of the music teacher to influence the results is limited.

3. Each exercise represents a single, specific skill from a broad array of related skills. It is tempting but hazardous to generalize from one or two discrete bits of information to a more sweeping conclusion. Although certain patterns of results may appear to emerge, the validity of any generalization must be considered in light of the number of related skills assessed and the extent to which they are representative of the generalized array of skills. The variety of skills included in the assessment is so great that the number of exercises devoted to each skill must be very small. As a result, attempts to generalize should be undertaken with the greatest caution.

The panel concluded that the assessment data represent an important beginning in a continuing effort to secure objective data for educational decision making. These data will be augmented by a second Music assessment and hopefully by further research.

This report presents highlights of a discussion for each group of exercises. The views expressed in the summary do not represent the position of the Music Educators National Conference or of the National Assessment of Educational Progress, but only of the participants in the discussion. Readers are encouraged to study the results for themselves to see whether they agree with the conclusions of this panel.

MUSICAL PERFORMANCE

Musical performance has traditionally occupied an important position in the school music program, and all the participants reaffirmed their support of this emphasis. They pointed out that although the exercises did not measure all performance skills, the exercises did measure several key skills, among them the ability to sing familiar songs, repeat unfamiliar musical material, improvise, perform from notation and perform a prepared piece.

Singing Familiar Songs

Five exercises measured the ability to sing familiar songs. Two of them involved the song "America." The first required "America" to be sung along with recorded voices, and the second required "America" to be sung first along with the voices, and then alone. Another involved the round "Are You Sleeping?" and two others are unreleased.[1]

As music teachers, we often forget that a lot of kids get very little music training. We have to realize that in 80% of the schools, music is not taught by music specialists.

Panel members heavily stressed the importance of these exercises. They maintain that cultivating the ability to sing is one of the high priorities of music education. Singing familiar songs, they admitted, is not an objective in and of itself, but it represents important musical skills, such as the ability to render a tune, to maintain rhythm, to carry a part and so on. The performance exercises were considered by all the panel members to be one of the two most important groups of exercises; the other high priority exercises were the attitude items.

The panel found the results of the exercises that involved singing familiar songs unexpectedly low. Adults attained the highest percentages, and even less than 70% of them were able to sing "America" acceptably; less than 50% were able to sing a simple round. Several explanations were offered as to why this might be the case.

Charles Hoffer: "As music teachers, we often forget that a lot of kids get very little music training. We have to realize that in 80% of the schools, music is not taught by music specialists."

Sally Monsour: "The culture as a whole has changed radically in the last 15 years. Children aren't singing as much as they used to, although they do express themselves musically in many other ways. I think this de-emphasis on singing might account for the low percentages."

Richard Graham: "Children hear far more singing out of school than they do in school; thus, their models come from outside of the school. Many of these popular models take great liberties, especially in pitch. The scoring criteria for these exercises, on the other hand, are very conservative and do not allow for liberties in pitch. Thus, pitch and overall quality are often classified as unacceptable."

Jo Ann Baird: "We have 9-year-olds and 13-year-olds now who claim they can't sing an octave above middle C because they are used to singing with the Carpenters and other pop groups. The range of these songs might have been wrong for many children today."

Repeating Unfamiliar Musical Material

In the three released repetition exercises, individuals were presented with recordings of short musical lines, none of which was longer than five measures. One line was a simple rhythmic pattern; one, a melodic pattern; and a third, an harmonic pattern. Each line was presented twice before individuals were asked to repeat it.

The music educators emphasized the importance of being able to repeat a musical line. Paul Lehman stressed that the ability to remember musical materials is crucial to learning: "Musical memory is very important because music exists in time. Artistic meaning derives largely from form, structure and context. In the visual arts one can look back and forth at will to discern the form, but in music he must rely entirely on his memory of what has gone before.

"These exercises, however, measure not only the ability to remember, but also the ability to

[1] The Assessment releases approximately half of the exercises after each assessment. The unreleased exercises are kept so that they can be used again in the second Music assessment to measure any change that might occur over the five year period. For this report, the panel was allowed to view the results of the unreleased exercises.

repeat. A person might remember a musical idea but be unable to repeat it for psychological reasons."

However, other panel members pointed out that as an isolated goal, the ability to repeat would have low priority. Only as a generalizable skill, as a step to more learning, does it have high priority.

The panel felt that the ability to repeat melodic and harmonic lines was much lower than they would have anticipated. Less than 20% of those in any age group were able to complete these exercises acceptably. The ability to repeat rhythmic patterns, on the other hand, was about what was expected. Over 50% of those in the upper three age levels were able to repeat the rhythmic pattern acceptably.

In general, the music educators were quite disappointed in the results of the repetition exercises. They attributed the poor percentages not to an inability to repeat, but to an inability to perceive the elements of music. "Kids today just don't perceive music well," concluded Sally Monsour. "We need to do a better job of teaching people to perceive."

It should be noted that there was some disagreement about whether children should be expected to learn simple lines of music after only two presentations; Richard Graham suggested that many more presentations would be necessary. But the panel in general felt that the exercises did measure an important aspect of the ability to perceive music. As Paul Lehman concluded, "We should view these results with alarm, while recognizing the extenuating circumstances. These results do not indicate that children cannot learn tunes, but they do indicate that two repetitions are not always sufficient."

The kids have a lot of training in not listening to music that we have to overcome. Music today is such a common commodity—a background track in every movie, piped-in sound for every supermarket. People have to spend a lot of time learning not to listen, and then we come along in our little thirty minutes and say listen very carefully.

The panel went on to suggest some other reasons why the results might be so low. Sally Monsour emphasized that children are generally not asked to remember a simple line of music, but are asked to remember a song, which includes both music and lyrics. "Maybe our program isn't balanced; maybe we need more emphasis on music as music, not as song literature. Our music programs have not been music-oriented, but song-oriented. The song is one form of music, but only one form. I'm not suggesting that we change our procedure of teaching songs, but perhaps we should add more experiences with non-song literature."

Dick Graham: "I contend that if this test were given to a group of our ancestors who learned the rules of how to sing songs, they would have scored higher. They would have been quite accurate because of their orientation to singing not words, but do-re-mi. But the goal of music education has gone away from this orientation to developing individuals familiar with the functional use of music."

Charles Hoffer made a broader point about teaching children to perceive music in our culture: "The kids have a lot of training not to listen to music that we have to overcome. Music today is such a common commodity—a background track in every movie, piped-in sound for every supermarket. People have to spend a lot of time learning not to listen, and then we come along in our little thirty minutes and say listen very carefully."

Jo Ann Baird: "The training not to listen to music is quite ingrained, and sometimes the music teacher even reinforces it by, for example, showing illustrative slides while playing the *William Tell Overture.*"

Improvising

The assessment also asked individuals to improvise rhythmic, melodic anc harmonic patterns. In the first exercise, they were asked to improvise a drum accompaniment to a jazz selection; in the second, to improvise the second half of a melody; in the third, to improvise an harmonic accompaniment to a short selection.

It needs to be pointed out that scoring an improvisation is quite different from scoring other performance exercises since there is no single desired response. While it is relatively easy to determine whether an individual has repeated a particular pattern or sung a particular song, it is more difficult to determine whether he has successfully and artistically improvised. The assessment developed scoring criteria for these exercises

that allowed for a broad range of responses, but the guidelines are extremely technical. In general, the committee felt that the guidelines were adequate. However, Dick Graham presented a dissenting view, claiming that some highly imaginative improvisations would not be considered acceptable by the scoring criteria. Paul Lehman, who was actively involved in writing the scoring criteria, contended that it was possible, but unlikely that imaginative improvisations would be considered unacceptable. He pointed out that the responses scored unacceptable were only barely musical.

There was also disagreement about the priority of improvisation skills. Everyone felt they were important, but some felt that the skills involved in singing familiar songs and repeating unfamiliar musical material should take a higher priority. While not disagreeing, William English suggested that, although less important than other skills, improvisation skills should be given a higher priority than they are presently given in most classrooms.

Sally Monsour emphasized the importance of improvisation skills: "I give a high priority to having people use their musical imagination to develop new musical ideas. For one thing, it's a great stimulus to appreciation, understanding—the things we try to teach." Sally stressed, however, that the exercises relied too heavily on vocal ability; she felt that some individuals who could not sing an improvised line could have improvised melodic or harmonic accompaniments on their instruments.

Scores on the improvisation exercises were about what the panel would have expected, but were far from what they would have desired. There was a general call for teachers to develop more ways for children to express themselves musically and to gain musical independence.

The music educators emphasized that creativity and improvisation skills could not be taught from a textbook; perhaps they could not be taught at all. And the panel unanimously stressed the view that elementary school teachers, who are most frequently not music specialists, feel terribly uncomfortable about improvisation. Charles Hoffer noted, "Too often music is rule-keeping rather than rule-breaking, especially for those teachers who are not music specialists. Of course, many music specialists also emphasize rule-keeping, but there is a tendency among music specialists to emphasize creativity."

Performing From Notation

Several exercises were used to measure the ability to perform music from notation. Some asked for vocal performance; others, instrumental. Some presented very simple lines; others, somewhat difficult lines.

The educators stressed that the priority of reading notation presents a very difficult question. They insisted as a group that vocal and instrumental sight-reading could not be discussed together. For many instrumentalists, excluding folk instrumentalists, the ability to read notation has a high priority; it is essential. For everyone else, sight-reading might be important, but not nearly as important.

In general, the group agreed that for non-instrumentalists, the ability to read notation is not as important a priority as the previously mentioned performance abilities. Certainly the other skills must precede the ability to perform from notation.

So often the junior high school music programs don't challenge; thus, they become uninteresting. Children think, "I've got homework in every class but music; therefore, music is not important. My music teacher doesn't expect anything of me; therefore, music is not valuable."

William English stressed the importance of performing from notation in spite of divergent opinions. He emphasized that lack of the ability could restrict the options of individuals to partake in musical experiences. Education, he insisted, should open as many doors as possible to children.

William English: "I think one of the reasons that we teach children to sing is to give them more background so that as they become more mature, they can take part in more mature musical experiences. Among those more mature experiences is part-singing. This is one of the reasons that the music program goes to pot in the fifth, sixth and seventh grade levels; we're still giving the children first and second grade musical experiences because that's where we left them in their skill development. If children don't start developing seventh, eighth, ninth grade skill needs (of which sight-reading is one), how can we interest them in music.

"So often the junior high school music

programs don't challenge; thus, they become uninteresting. Children think, 'I've got homework in every class but music; therefore, music is not important. My music teacher doesn't expect anything of me; therefore, music is not valuable.'

"For these reasons, I believe that the ability to read notation and to perform from notation are important, indeed essential. These skills allow individuals to mature musically."

Dick Graham represented the opposing point of view. He emphasized that the ability to read music is no longer essential in listening to or producing music. Many rock performers, he pointed out, don't read a single note of music.

Results for the exercises that involved performing from notation were not only lower than the panel would have desired, but lower than they would have anticipated. Fewer than 15% of any age level could sight-read even the simplest line of music. The panel proceeded to discuss whether music educators should spend more time in the classroom teaching the skill.

Dick Graham insisted that these skills already take enough time from the music curriculum: They simply are not presented properly. What we need, he said, is a new approach to teaching notation and sight-reading.

Charles Hoffer agreed: He stated that music educators should do what they can, but it is important not to sacrifice higher priority goals to sight-reading.

Paul Lehman then observed that perhaps there is a certain amount of time which must be devoted to sight-reading to achieve minimal progress, and any time less than that is wasted.

The committee agreed on no single, clear implication for music education. All members agreed that the percentages on the sight-reading exercises were much lower than they would have expected, and much lower than they would have desired; but they were not certain how important such skills were. What should be done, they concluded, depends very strongly on what priorities you give these skills—a subject on which they were not able to agree.

Paul Lehman: "Do we want readers who can perform independently and without assistance? If so, we must probably make sacrifices in other aspects of the program."

Performing a Prepared Piece

In many ways, the exercises that involved performing prepared pieces were comparable to the improvisation exercises. These exercises, too, were less structured and allowed for a large amount of aesthetic creativity. And like the improvisation exercises, these exercises were very difficult to score.

If an individual played an instrument, he was asked to bring the instrument to school on the following day so that he could play a selection of his own choice. All 17-year-olds and adults, both instrumentalists and non-instrumentalists, were also asked to sing a selection of their own choice.

The group considered these exercises to be some of the most important exercises administered. Performing a piece of one's own choice shows an active involvement with music and demonstrates the commitment of time and effort that one can make to music.

However, the committee found the results of these exercises extremely disappointing. Fewer than 50% of the individuals gave an acceptable vocal performance, and the instrumental percentages were much lower. The panel emphasized that in America, we tend to train group players; we very often do not reach for excellence in solo performances. Excellence in solo performance is largely a result of private instruction, and in America, quality private instruction outside the school is the exception rather than the rule, especially when compared with the instructional systems in Europe and the Soviet Union.

I think there is a certain predisposition among Americans to mess around with a lot of things and never concentrate on anything. People play slow-pitch softball a little, play the violin a little, dance a little. But there is a refusal to concentrate, to make a commitment to one activity.

The results of these exercises brought about a more general discussion of the place of music in American education and American culture.

Charles Hoffer: "I think there is a certain predisposition among Americans to mess around with a lot of things and never concentrate on anything. People play slow-pitch softball a little, play the violin a little, dance a little. But there is a

refusal to concentrate, to make a commitment to one activity."

Sally Monsour: "I think we owe it to ourselves to try to identify talent and then follow up on it. If a child shows excellence in music, he should be encouraged to leave school on some afternoons to study in a conservatory or at least to study under excellent private instructors."

Charles Hoffer: "I have this situation with my own children. My daughter doesn't really train her dog well; she doesn't practice her violin well; she sort of skims over things. We try to tell her that there ought to be something that she does well, something she devotes her time to. People need to do something reasonably well to establish a sense of accomplishment and confidence in themselves. Obviously, not all youngsters need do this in music; some can be successful at track or tennis; others, in an academic area."

Musical Performance

Looking over all the results of the performance exercises, the panel made some more general observations.

William English: "In the long run, one of the objectives of music education is to increase musical sensitivity. These exercises measure an individual's competency as a performer, a musician. Whether or not the development as a performer reflects sensitive development is a problem that nobody can solve. But, generally speaking, most people feel that you can't develop to a real depth of sensitivity without becoming involved in making music. You don't have to continue to make music; you can hang the instrument up. But at sometime or other, you've got to be in there making music.

"The data seem to show that most people do not make music well enough so that we could expect a depth of sensitivity. If we aim for sensitivity, we must develop individuals who perform."

Jo Ann Baird: "You imply that the *individual* must do something musical, not just play the third clarinet part."

William English: "If a person has never played anything but the third clarinet part, it's not too likely that his degree of sensitivity will be highly developed. I, as a practicing band director, have my bands play in unison, everybody playing solos together. Now, that's procedural. I do that because I don't really believe that the kid who never gets beyond the third clarinet part really experiences music. It could be that a person must be able somehow or other to relate to music as an *individual* performer before he can develop the sensitivity we desire."

Charles Hoffer: "I wish we could get teachers interested in what kids learned instead of in winning that first division rating fot the band or choir."

MUSIC NOTATION AND TERMINOLOGY

The second major group of exercises was concerned with notation and terminology. The exercises were further divided into three closely related categories. The first category deals with the vocabulary commonly used to describe musical elements, form, tempi, dynamics and interpretive characteristics. Exercises in this group dealt with the meaning of simple words like *loud* and *soft* as well as with more sophisticated musical terms like *largo*. The second category involved music notation. At the simplest level, exercises called for recognizing the treble clef; at a more difficult level, exercises required interpreting a key signature or explaining the meaning of a decrescendo. In the third set of exercises, individuals were asked to follow notation while listening to a piece of music. In one case, they followed pedagogical line notation for "Are You Sleeping?" In another case, they followed a 12-part score from the beginning of Beethoven's *Symphony No. 7*.

Vocabulary

Sally Monsour: "I wouldn't say that it is all that important to have students pick out the definition of *vivace* from a list, but when you

have an aural stimulus and you ask for a perception of a sound related to a term [as in most of the vocabulary exercises], you are asking for a musical behavior."

The panel was much more ambivalent about the importance of the vocabulary items than they were about any of the preceding items. On the one hand, they saw little importance in knowing certain Italian terminology, but on the other hand, they were convinced that individuals cannot develop musical maturity or sensitivity to music without some acquaintance with the vocabulary. Certain terms, they felt, were important in developing the most elementary musical concepts. Terms like *loud* and *soft* should be known to every 9-year-old, they felt.

But still there was disagreement.

Dick Graham: "I don't give these skills high priority. I think a kid can learn to play the piano and not have the faintest idea of high, low, loud, soft or anything else."

Paul Lehman: "It is true that individuals can learn a lot about music without learning the terms high and low, loud and soft. Whether they know these terms may not be very important by itself, but it probably is an important indicator of their musicality."

Most of the vocabulary exercises did involve describing an actual piece of music. For example, in one exercise individuals were presented with a piece of music, the second half of which was markedly louder than the first half. Individuals were then asked to determine which musical element had changed during the performance from the following list of choices: the second half is louder, softer, slower or exactly the same. The exercise was one of the few on which over 90% succeeded.

Similar exercises were used to measure the concepts rhythm, melody and harmony. In these exercises, students heard two versions of an eight-measure phrase and then were asked whether the difference was rhythmic, harmonic or melodic. Fewer than half of the individuals were able to correctly respond to these exercises.

The exercises attempted to gather useful data. For example, in another exercise, individuals were presented with a program like one they might receive at a concert. They were then asked several questions about what they would expect from the concert.

We certainly can't criticize music teaching on the grounds that terminology and mechanics are taught at the expense of concepts. That's not a valid criticism because we are not doing a good job in terminology.

The committee found the results of the vocabulary exercises to be unexpectedly low, especially since many music teachers spend a lot of their time teaching terminology. Said Paul Lehman, "We certainly can't criticize music teaching on the grounds that terminology and mechanics are taught at the expense of concepts. That's not a valid criticism because we are not doing a very good job in terminology."

The panel maintained that students in general have a very superficial knowledge of vocabulary. They might be able to define rhythm, harmony and melody, but they are not able to hear these elements of music. They might know that an orchestra is used in the performance of a concerto, but when asked the question, Is an orchestra normally used in the performance of a *piano* concerto? very few could give the correct answer. Most individuals have a command of only the most rudimentary vocabulary of music, terms like *loud* and *soft*, which are not limited to music.

Most of the committee agreed that music teachers do spend a lot of time trying to teach these terms, often with the result that "I taught it: They just never learned it."

Basic Notation

The basic notation exercises required recognizing certain musical symbols. None of them required relating the musical symbols to an aural stimulus. Individuals were asked to identify symbols like a musical clef, the note D, a sharp and the key signature for the key of B-flat major.

In general, the music educators did not feel that labeling the symbols of music notation was a high priority in music education. It was more important, they felt, that people understand the terms than that they name the symbols. Notation, they felt, was important to respond to, but not to label.

However, the group unanimously agreed that

basic notation is probably taught more than anything else in the classroom. Explained Charles Hoffer, "The symbols of notation are taught more than any of the other cognitive areas of music education because they are so darn easy to test."

The results, the committee felt, were "all sort of in the middle." Although the results could not be described as unexpectedly low, they did leave much to be desired. Adults attained percentages noticeably lower than 17-year-olds, probably because notation is not often used in adult life.

Score Reading

The score-reading exercises, quite unlike the basic notation exercises, all required relating the symbols of music to recorded performance. Several exercises required individuals to mark the point in the score where the recording stopped. Others required selecting which of four scores notated a simple line of music, and still others asked for differences between the score and what was heard in the performance.

No members of the committee considered score reading to be one of the high priorities of music education. They recognized that the skill may correlate to some extent with the ability to appreciate music, but is considered a low priority, a skill teachers do not spend much time teaching.

Percentages on the score-reading exercises were much higher than the group expected. On the one-line scores 50% or more of the respondents could follow a score well enough to tell where the music ended or to choose one of four alternatives. However, on more complex questions, in which individuals were asked to follow 4- or 12-line scores or in which they were asked to identify a discrepancy between the score and the performances, the percentages were lower.

In general, the committee found the percentages on the score-reading exercises quite encouraging. Being able to follow the score, they noted, requires following the general contour of a melody rather than recognizing the precise values of certain symbols. As such, score reading can have a useful place in the general music program.

The panel observed that many music appreciation books do not contain scores because the writers claim people cannot follow the notation. The ability to follow the general contour of the musical line in standard music notation, a skill common to many Americans, might be useful in teaching further skills. If music appreciation books included the scores for their musical selections, closer listening might be encouraged.

INSTRUMENTAL AND VOCAL MEDIA

The instrumental and vocal media exercises required discrimination among performing media and also required verbal recognition of the instrument or voice that produces a given timbre. Three types of exercises were used to measure the ability to discriminate among media. The first group involved presenting a tape recording of a short performance, sometimes by one instrument or voice, sometimes by several. Individuals were then asked which instruments or voice types were performing. Exercises in the second group involved asking respondents to identify the picture of a certain instrument or instrument family. The third group of exercises measured knowledge about how a certain instrument is played—by blowing, by striking, by plucking or by drawing a bow across it.

Aural Recognition

In the aural recognition questions, individuals heard a tape recording of short excerpts. Sometimes individuals were asked to identify the single instrument in the selection, sometimes the instrument playing the leading part, sometimes the combination of instruments and sometimes the voice types.

The panel generally agreed that being able to recognize instruments and voice types was more important than, for example, being familiar with notation or terminology. They held that such ability helps to increase sensitivity and to lead students to more mature, more sophisticated materials.

All aesthetic experience is based on cognitive information. The more information individuals have, the more possibilities they have, the more doors there are open to them. A child who knows what an oboe is will be more likely to listen to an oboe concerto than one who does not know.

Charles Hoffer disagreed, "I would rather have students explain how two lines fit together, hear relationships among sounds, explain what happens at two different spots in the music and make comparisons between them. I don't think being able to name an oboe is so important."

William English clarified the majority position. "All aesthetic experience is based on cognitive information. The more information individuals have, the more possibilities they have, the more doors there are open to them. A child who knows what an oboe is will be more likely to listen to an oboe concerto than one who does not know."

Paul Lehman compromised, "I think we all agree that concepts are more important than labels. Charles has stated that labeling instruments has probably been overemphasized, and no doubt he's right that we have to spend more time on certain concepts. But let's not forget that we need to have some labels. Labels are important for communicating our perceptions to one another, as well as helpful in talking about musical phenomena."

Results for the aural recognition exercises were quite high; children seemed to learn the names of the more familiar instruments at a very early age. The entire group felt that since people seemed to know the names of instruments, the same material need not be presented over and over again. William English observed that many college textbooks in music appreciation include sections on the names of instruments quite unnecessarily.

Although the percentages capable of identifying various instruments were quite high, the percentages able to label voices as soprano, alto, tenor or bass were quite low. There was some talk of an increased emphasis on the vocal labels, even an increased emphasis on vocal music in general. Jo Ann Baird stressed this point: "We're teaching an instrument-oriented curriculum rather than choral-oriented curriculum." But most participants felt that the labels for voice types need not be emphasized.

Visual Recognition

The visual recognition exercises presented individuals with pictures or diagrams of the various orchestral instruments. The committee felt that such exercises were not as important as the aural recognition exercises, yet they still maintained that visual recognition should be part of the music curriculum.

Labeling instruments is one of the easiest things in music to teach, or to learn. For one thing, it is very similar to other kinds of knowledge that students learn day in, day out. I'm sorry that some of the more abstract types of learning—conceptual and aesthetic—that we wish people could experience in an art form like music are so much more difficult to teach well.

The percentages on these items were quite high, higher than the committee would have expected.

Sally Monsour: "Of course we all recognize that this is one of the easiest things in music to teach, or to learn. For one thing, it is very similar to other kinds of knowledge that students learn day in, day out. I'm sorry that some of the more abstract types of learning, conceptual and aesthetic, that we wish people could experience with an art form like music are so much more difficult to teach well."

Performance Practices

In the performance practice exercises, individuals were asked whether a certain instrument is played by blowing, by striking, by strumming or by drawing a bow across it. Again, music educators felt that such information was not of prime importance. It was emphasized that such information is extra-musical, not purely musical.

The results on these exercises were quite high, frequently above 90%. The results do indicate, the committee thought, that information such as this is sufficiently emphasized in the music curriculum.

MUSIC HISTORY AND LITERATURE

The music history and literature exercises measured a broad range of material. In measuring knowledge of history and literature, the assessment included not only the traditional European art music of the eighteenth and nineteenth centuries, but also popular music, folk music, music of earlier periods and electronic music. The panel relegated most of the abilities measured by these exercises to a low priority position.

Periods in Music History

Most of the questions about periods of music history were of the traditional paper-and-pencil variety. We asked individuals to indicate the chronological order of five broad style periods, to identify representative composers from each period, to match period names with short descriptions of their characteristics. Other questions required classifying unidentified recorded performances to one of the periods.

Whether exercises such as these constituted an important measure for music education was a highly controversial issue among the panelists. Many felt that knowledge of terms like Renaissance, Baroque, Classical, Modern and Romantic is not an important aspect of music education; all agreed that the experience of listening to music from these periods is certainly more important than being able to name the period. However, two arguments convinced the panelists that these exercises were of some value.

Knowing the style periods might provide a broader road to musical experience. If a person does not know the word *Baroque*, he will probably not be tempted to listen to a piece of music described as Baroque. But if he does know the word and if he likes Baroque music, he will probably subject himself to the new experience.

The first was given by Paul Lehman. "Knowing these terms might have no apparent value, but if someone can recognize a piece of music as belonging to the Baroque period or to the Renaissance period, we can probably infer that the individual has substantial knowledge of music literature. Knowing the label might not be valuable in itself, but it does allow us to make a valid inference to a more general knowledge."

William English added a second argument. "Knowing these terms might provide a road to broader musical experience. If a person does not know the word *Baroque*, he will probably not be tempted to listen to a piece of music described as Baroque. But if he does know the word and if he likes Baroque music, he will probably subject himself to the new experience."

The results of the exercises that measure knowledge of periods in music history were in general not surprising, but there were some cases in which the percentages of correct responses were much higher than the panel would have anticipated. They were unable to explain these unexpected results.

Musical Genres and Styles

Exercises in the second group required less knowledge of chronology but did require the ability to discriminate between different styles. Several exercises in this group, for example, asked which of three works were probably composed by the same person. Other exercises asked for the names of various genres and jazz styles.

In some cases, the music educators felt that specific bits of information called for were not individually important. Nevertheless, they felt that collectively these items were especially important in that they reflected a broad knowledge of musical phenomena. The group was convinced that those exercises that measured stylistic similarity were especially important in that they measured ability that cannot be learned from a textbook but has to be learned by listening carefully to music. A person who could identify two pieces as being composed by the same man probably has a much broader acquaintance with music than one who could not.

The entire group was most pleased by the high percentages able to identify jazz styles, especially since jazz is indigenous to our country. The exercise they referred to asked individuals to identify selections as ragtime, boogie-woogie, Chicago school (early 1930s) or modern, and the

percentages of success were unexpectedly high. But in general, the responses varied greatly; they were sometimes higher than anticipated, sometimes lower.

Music Literature

This final group of exercises asked for the composer, title or words of several recorded selections. Some were traditional American songs, others, familiar classical selections.

The educators were quick to point out that knowledge of specific pieces can be dependent upon fads and changing fashions. Popular teaching pieces vary from year to year, from teacher to teacher.

In general, the committee did not find these exercises to represent high priority skills in the teaching of music. They pointed out that while many adults who have grown up learning the titles of familiar pieces would find this knowledge important, contemporary teachers and students would not. However, they did mention that these exercises do have some importance.

Paul Lehman: "Individually, these exercises are of no importance whatsoever, but collectively they show a level of musical literacy and an acquaintance with musical materials that we would like to cultivate."

The results depended, as the educators surmised, on the individual pieces mentioned. Some pieces, frequently taught in the elementary grades, were identified by almost all of the participants, while others remained virtually unknown. In general, however, the panel was quite pleased at the results of these exercises.

ATTITUDES TOWARD MUSIC

The exercises that were used to measure an individual's interest in and attitudes toward music fall into three major divisions. The first set asks whether people like to listen to music, what types of music they like to listen to and what communications media they turn to. The second group asks about attitudes toward singing: Do people like to sing? Alone or with others? In large groups or small? What kinds of songs do they like to sing? Finally, a third group of questions asks about attitudes that involve playing instruments: Do people play? If not, would they like to? Do people prefer to play alone or with others? What kinds of music are generally preferred?

The panelists emphasized that music educators stress affective learning, but they were quick to point out that the affective domain consists of more than just attitudes.

The results indicate a strong approach response to music; most, almost all, individuals have some favorable attitude toward music.

William English cautioned, "The results to the attitude items must be interpreted as overt reflections of covert conditions." He emphasized that "what we're really after is aesthetic sensitivity, but of course this is not measurable because it is covert." Charles Hoffer preferred to call the goal "enlightened cherishing." However the goal is stated, the attitude items do not measure these affective objectives directly, but indirectly. Ideally, these exercises should have measured such matters as awareness of musical resources, willingness to be exposed to new musical stimuli, willingness to respond aesthetically, deriving satisfaction from responding to music, valuing music and making a commitment to music. But because of the extreme difficulty of constructing valid exercises and scoring procedures in the affective domain, the assessment could not measure most of these traits directly.

Individuals should be free to explore music, trying a little bit of this, a little of that. Only after an extensive period of such exploration can one make an enlightened commitment.

Paul Lehman stated an overall reaction to the results of the attitude items: "The results indicate a strong approach response to music; most, almost all, individuals have some favorable attitude

toward music." This positive attitude, he went on, was in some ways superficial; although most individuals were willing to "mess around" with music, few were willing to make a commitment to it.

The panel agreed unanimously, but Charles Hoffer pointed out that "messing around" might better be referred to as "exploring." "Individuals," he continued, "should be free to explore music as well as the other arts and sciences, trying a little bit of this, a little of that. Only after an extensive period of such exploration can one make an enlightened commitment. Of course, not everyone can or should make this commitment to music."

Hoffer went on to say that high schools and even junior high schools often do not allow such exploration. Either a student signs up for music five days a week, or an hour each day, or he signs up for none at all. The system requires a very heavy commitment or a total lack of music. Schools should encourage exploration into music as well as the other arts, perhaps by encouraging interest groups or having classes that meet only two times a week.

Attitudes, then, are generally quite positive towards music, but music education programs often do not take advantage of the positive attitude people have.

AN OVERVIEW

The MENC panel found that the data gathered by National Assessment provide a new perspective from which to evaluate the quality of music education in America. Previous evaluations have been based on limited observations, often specially selected to support a theory. Assessment data, on the other hand, are drawn from a random, stratified national sample of individuals and do cover a broad range of musical behaviors.

After the conference, the panel felt that they had stated only a fraction of the possible implications from the data. Because of the time constraints, they limited themselves to discussing national results, thus forgoing the results by sex, color, region, parental education and community type. The process of reviewing and integrating the results requires not one study committee, but many.

APPENDIX

An assessment in any subject area is only as valuable as the exercises that make it up. The Music exercises are not without fault, but they do measure significant musical behaviors. Following are two exercises—with national results—from each of the five major topics: music performance, music notation and terminology, instrumental and vocal media, music history and literature, attitudes toward music. Readers are encouraged, however, to study the entire collection of exercises for themselves in the National Assessment reports listed in the bibliography.

Two Performance Exercises

Exercise 1A was administered to individuals at all four age levels. The test administrator began, "Here are the words to the song 'America.' You will hear it sung two times. You may join in singing at the beginning or when the announcer on the tape tells you to." Individuals were given a placard with the lyrics to "America," and while they listened to the song on one tape recorder, another tape recorder was taping their responses. Individuals were encouraged to record their voices before the exercise actually began to minimize any anxiety they might feel about singing into a microphone. Nine-year-olds heard a children's choir singing in the key of D, while those in the older three age groups heard a mixed chorus in the key of C.

After the responses were taped, a group of trained scorers classified the responses according to the following criteria:[1]

Rhythm.

Acceptable — The rhythm was considered
Unacceptable — to be incorrect if the singing could have been notated more accurately another way, although slight tempo changes were acceptable. To be acceptable in rhythm, a response could not have included more than three rhythmic errors.

Pitch.

Acceptable — To be considered correct, a
Unacceptable — pitch must have been closer to the right pitch than to the next half step. However, changes in register were not considered to be errors. An acceptable response was one that included less than four pitch errors.

Overall Quality.

Good — An acceptable response was
Acceptable — any response acceptable in
Poor — both pitch and rhythm. Good responses not only met these criteria, but maintained the correct pitch in all but the first two notes and included no more than one rhythmic error.

Good responses maintained the key, while other unacceptable responses could establish and retain a new tonal center in a closely related key (dominant, subdominant, relative minor or parallel minor). Temporary dominant modulation with return to the tonic was not considered to be a change of key.

A good response must have ended on the first, third or fifth degree of the tonic chord with a definite feeling of finish, while other acceptable responses could end on any note in the same key in a clear cadence or half-cadence.

Results for the exercise are in Exhibit 1. The bars representing overall quality show two values: the entire bars represent the percentages of acceptable responses; the shaded segments represent the percentage of good responses. "Good" responses are a subset of those that were classified "acceptable."

[1] These criteria are actually simplifications of the complete scoring guides, found in the statistical report.

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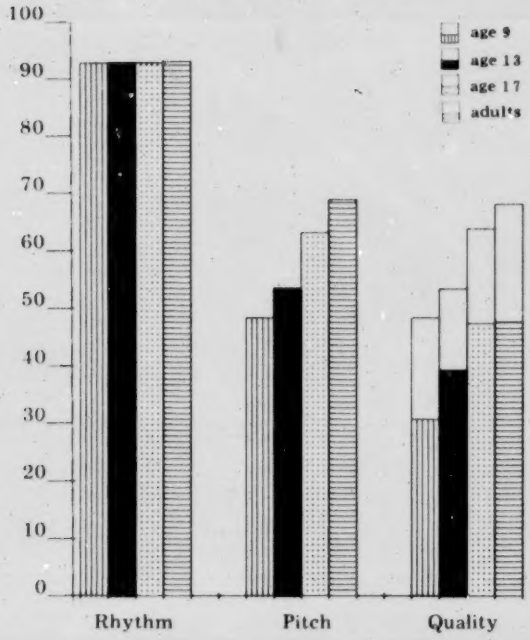
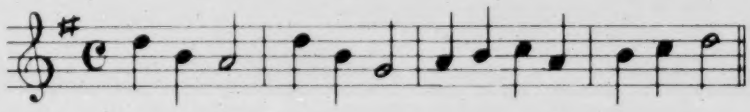
EXHIBIT 1
Percentages of Success for Exercise 1A, Singing "America" With Accompaniment



Exercise 1H was also administered to individuals at all four age levels. The test administrator began, "The singers on the recording will sing the beginning of a song: there are no words, only la, la, la. You make up a tune that finishes the song. I will let you know when you are to begin by raising my hand." Individuals were asked to improvise a phrase to conclude the following piece of music.



Responses were taped and classified according to the following criteria:

Good
Acceptable
Poor

Three basic criteria separated the acceptable responses from the poor responses. To be considered acceptable, a response must have begun within two measures of the end of the stimulus, must not have deviated in tempo by more than 10% and must not have contained more than two unidentifiable pitches (pitches a little sharp or flat were acceptable).

Three other criteria separate good responses from other acceptable responses:

A good response must have lasted at least two measures, while other acceptable responses could have been as short as one measure.

Results for the exercise are found in Exhibit 2.

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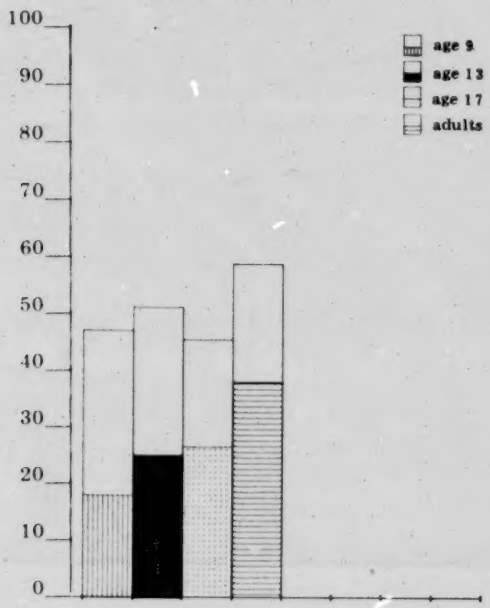
EXHIBIT 2
Percentages of Success for Exercise 1H, Improvising Melody



Two Notation/Terminology Exercises

Exercise 2G was administered to a group of 12. Only 17-year-olds and adults took part in this exercise. Directions in all exercises were read aloud to minimize student reading problems.

Below is an excerpt from a program that you might receive at a concert. Use the excerpt to answer the questions on this and the following two pages.

SYMPHONY NO. 31, IN F MAJOR
. . . . Bernhard Apfelbaum (1733-1790)
1. Allegro
2. Adagio
3. Minuet: Moderato
4. Rondo: Presto

A. The work is probably in the style of which period of music history?

- ○ Renaissance
- ○ Baroque
- ● Classical
- ○ Romantic
- ○ Modern
- ○ I don't know.

B. What is the tempo of the second movement?

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- ● Slow
- ○ Moderate
- ○ Fast
- ○ Shifting between slow and fast
- ○ I don't know.

C. What is the tempo of the last movement?

- ○ Slow
- ○ Moderate
- ● Fast
- ○ Shifting between slow and fast
- ○ I don't know.

D. Who will probably perform the work?

- ○ An instrumental soloist
- ○ An instrumental soloist with orchestra
- ● An orchestra
- ○ A singer with piano
- ○ A singer with orchestra and chorus
- ○ I don't know.

E. The form of the last movement is probably

- ● rondo.
- ○ sonata-allegro.
- ○ three-part (A-B-A).
- ○ theme and variations.
- ○ I don't know.

F. The form of the third movement is probably

- ○ rondo.
- ○ sonata.
- ● three-part (A-B-A).
- ○ theme and variations.
- ○ I don't know.

G. Which one of the following is probably the structure of the last movement?

- ○ A theme of two equal phrases and variations on that theme
- ● An opening theme which alternates with successive contrasting themes
- ○ Several different themes which are stated, developed, then restated
- ○ An opening theme which is repeated by various instruments in the manner of a round
- ○ I don't know.

Results for Exercise 2G are found in Exhibit 3.

EXHIBIT 3
Percentages of Success for Exercise 2G, Classical Program

	Age Level	
	17	*Adult*
Part A	29%	23%
Part B	15	10
Part C	44	37
Part D	56	42
Part E	26	18
Part F	1[illegible]	10
Part G	8	5

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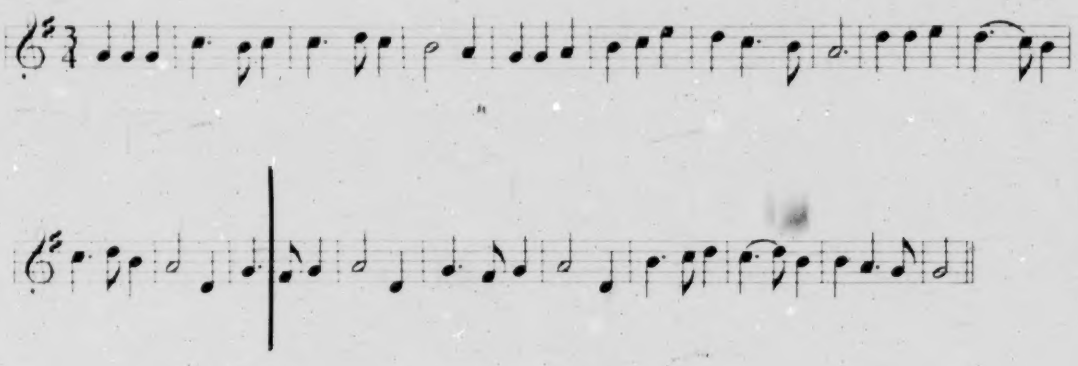
Exercise 2U was administered to groups at all age levels. After the directions were read, the piano recording was played.

Follow the printed music below as you listen to the recording. The recording will stop before the end of the music. Draw a vertical line through the printed music after the last note you hear.



Results are displayed in Exhibit 4.

EXHIBIT 4
Percentages of Success on Exercise 2U, Vertical Line

	Age Level			
	9	*13*	*17*	*Adult*
Completely correct	17%	49%	68%	56%
Vertical line, one note off	4	7	8	6

Two Media Exercises

Exercise 3C was also administered to groups. The instructions were read aloud: then a solo excerpt from "Stars and Stripes Forever" was played.

Listen carefully to the music. What instrument is playing?

- ○ Clarinet
- ○ Oboe
- ● Piccolo
- ○ Trumpet
- ○ I don't know.

Results are displayed in Exhibit 5.

EXHIBIT 5
Percentages of Success for Exercise 3C, Piccolo

	Age Level			
	9	*13*	*17*	*Adult*
Correct	58%	89%	90%	84%

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Exercise 3L, administered to groups at the upper three age levels, included a recorded excerpt of the Bach *Invention No. 4 in D Minor*, from the 15 *Two-Part Inventions*.

Listen carefully to the music. What instruments are playing? Mark only ONE answer.

- ○ Two violins
- ○ Violin and viola
- ● Violin and cello
- ○ Two double basses
- ○ I don't know.

Results are displayed in Exhibit 6.

EXHIBIT 6
Percentages of Success for Exercise 3L, Violin and Cello

	Age Level		
	13	*17*	*Adult*
Correct	62%	66%	58%

Two History/Literature Exercises

Exercise 4H, administered to groups at the upper three age levels, included recorded excerpts from the following selections:

1. Wolfgang A. Mozart, "1st Movement," *Symphony No. 17 in G Major*, K. 129.
2. Wolfgang A. Mozart, "1st Movement," *Symphony No. 15 in G Major*, K. 124.
3. Johannes Brahms, *Academic Festival Overture*, op. 80.

The exercise follows.

Musical works by the same composer often sound similar. Listen carefully to these three musical examples. Which examples were probably composed by the same person?

The works probably composed by the same person are

- ● 1 and 2 only.
- ○ 1 and 3 only.
- ○ 2 and 3 only.
- ○ all 3.
- ○ I don't know.

Results for the exercise are in Exhibit 7.

EXHIBIT 7
Percentages of Success for Exercise 4H, Mozart

	Age Level		
	13	*17*	*Adult*
Correct	60%	66%	60%

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Exercise 4K was administered to groups, and the directions were read aloud. Excerpts from the following selections were played.

A. Julian Adderly, "You Got It," Cannonball Adderly Quartet
B. Earl Hines, composer and performer, "My Monday Date"
C. J. Dapogny, improvised boogie-woogie
D. Scott Joplin, "Maple Leaf Rag," J. Dapogny, pianist
E. Dave Brubeck, "Unisphere," the Dave Brubeck Quartet

Listen to the recordings of five jazz musical selections. As you listen to each selection, fill in the oval beside the jazz style of that selection. If you do not know the answer, fill in the oval beside "I don't know."

A. What is the jazz style of selection 1?

- ○ Ragtime
- ○ Boogie-woogie
- ○ Chicago school (early 1930s)
- ● Modern
- ○ I don't know.

B. What is the jazz style of selection 2?

- ○ Ragtime
- ○ Boogie-woogie
- ● Chicago school (early 1930s)
- ○ Modern
- ○ I don't know.

C. What is the jazz style of selection 3?

- ○ Ragtime
- ● Boogie-woogie
- ○ Chicago school (early 1930s)
- ○ Modern
- ○ I don't know.

D. What is the jazz style of selection 4?

- ● Ragtime
- ○ Boogie-woogie
- ○ Chicago school (early 1930s)
- ○ Modern
- ○ I don't know.

E. What is the jazz style of selection 5?

- ○ Ragtime
- ○ Boogie-woogie
- ○ Chicago school (early 1930s)
- ● Modern
- ○ I don't know.

Results for Exercise 4K are found in Exhibit 8.

EXHIBIT 8
Percentages of Success for Exercise 4K, Jazz Styles

	Age Level	
	17	*Adult*
Part A	30%	47%
Part B	36	35
Part C	67	73
Part D	29	43
Part E	67	61

Two Attitude Exercises

Exercise 5E was administered individually to 9-year-olds, 13-year-olds, 17-year-olds and adults. Administrators read from and recorded responses on pages like the following:

A. Are there any kinds of music that you like to listen to?

- ◯ Yes (Go to B)
- ◯ No (Go to D)
- ◯ No response (after 10 seconds, go to D)

B. What one kind of music do you MOST like to listen to?

_____

If no response is given in 10 seconds, go to D.

If respondent names more than one kind of music or says "ALL kinds," ask, *"Which kind do you MOST like to listen to?"* If respondent gives a general response such as "Popular" or "Classical," ask, *"What TYPE of (popular, classical, etc.) music?"* Probe to find out the specific kind of music such as rock, blues, opera, symphonic, etc. If respondent names a performer or composer, ask, *"What kind of music do you MOST like by that person?"*

Go to C.

C. What other kinds of music do you like to listen to?

(1) _____ (6) _____

(2) _____ (7) _____

(3) _____ (8) _____

(4) _____ (9) _____

(5) _____ (10) _____

If respondent answers "None" OR no response is given in 10 seconds, go to D.

If respondent pauses after first response ask, *"What other kinds do you like to listen to?"* Probe to find out the specific kinds of music, as in B.

Stop after 10 responses OR when respondent answers "None" OR no response is given in 10 seconds.

D. Are there any kinds of music that you do NOT like to listen to?

- ◯ Yes (Go to E)
- ◯ No (End the exercise)
- ◯ No response (After 10 seconds, end the exercise)

E. What one kind of music do you LEAST like to listen to?

_____

If no response is given in 10 seconds, end the exercise.

If respondent names more than one kind of music or says "ALL kinds," ask, *"Which kind do you LEAST like to listen to?"* If respondent gives a general response such as "Popular" or "Classical," ask, *"What TYPE of (popular, classical, etc.) music?"* Probe to find out the specific kind of music such as rock, blues, opera, symphonic, etc. If respondent names a performer or composer, ask, *"What kind of music do you LEAST like by that person?"*

Go to F.

F. What other kinds of music do you NOT like to listen to?

(1) _____ (6) _____

(2) _____ (7) _____

(3) _____ (8) _____

(4) _____ (9) _____

(5) _____ (10) _____

If respondent answers "None" OR no response is given in 10 seconds, end the exercise.

If respondent pauses after first response ask, *"What other kinds do you NOT like to listen to?"* Probe to find out the specific kinds of music, as in E.

Stop after 10 responses OR when respondent answers "None" OR no response is given in 10 seconds.

Results for this exercise are displayed in Exhibit 9.

EXHIBIT 9
Percentages for Exercise 5E

	Age Level			
	9	*13*	*17*	*Adult*
Part A				
Yes	83%	96%	99%	99%
No	16	4	1	1
No response	1	0	0	0
Part B*				
Instrumental art (e.g., classical, symphonic)	3	4	5	12
Vocal art (e.g., opera)	1	<1	<1	1
Jazz	4	5	4	6
Folk	4	2	4	5
Rock	32	57	62	14
Country-western	8	7	5	29
Soul	1	3	5	< 1
Other popular (e.g., ballads, background music)	6	8	8	21
Other types (e.g., religious, school, Christmas)	17	7	6	11
Part D				
Yes	62	73	78	82
No	36	26	22	18
No response	2	1	0	0
Part E*				
Instrumental art (e.g., classical, symphonic)	4	9	14	9
Vocal art (e.g., opera)	5	16	15	24
Jazz	2	4	4	7
Folk	2	3	2	1
Rock	8	7	11	25
Country-western	6	12	18	10
Soul	1	1	2	1
Other popular (e.g., ballads, background music)	8	9	5	4
Other types (e.g., religious, school, Christmas)	18	7	4	1

**Responses to parts B and E were categorized. Since some individuals did not respond to these parts, the column totals are less than the corresponding percentages of "yes" responses in parts A and D. (Responses to parts C and F were not categorized, but were counted. These results are not reported here.)*

Exercise 5 also administered to a group, was read aloud. Percentages for all the choices are shown next to the choices.

For each of the four statements below fill in one oval which BEST describes how you feel about the statement.

	Age Level		
A. Singing with a small group is enjoyable.	*13*	*17*	*Adult*
◯ Strongly agree	29%	34%	41%
◯ Somewhat agree	47	47	42
◯ Undecided	11	9	9
◯ Somewhat disagree	9	8	6
◯ Strongly disagree	3	2	2
B. Singing with a large group is enjoyable.			
◯ Strongly agree	40%	35%	41%
◯ Somewhat agree	35	39	39
◯ Undecided	10	10	10
◯ Somewhat disagree	10	12	7
◯ Strongly disagree	5	4	3
C. Playing an instrument in a small group is enjoyable.			
◯ Strongly agree	31%	37%	31%
◯ Somewhat agree	30	30	28
◯ Undecided	21	22	31
◯ Somewhat disagree	12	7	5
◯ Strongly disagree	7	4	5
D. Playing an instrument in a large group is enjoyable.			
◯ Strongly agree	37%	25%	25%
◯ Somewhat agree	28	33	27
◯ Undecided	18	25	33
◯ Somewhat disagree	11	12	9
◯ Strongly disagree	7	6	6

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